

ŒUVRES INÉDITES

DE

J.-N. LEMMENS

PREMIER ORGANISTE DE S. M. LE ROI DES BELGES

ET

FONDATEUR DE L'ÉCOLE DE MUSIQUE RELIGIEUSE DE MALINES.

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TOME TROISIÈME

**MESSES ET MOTETS**

PRIX NET : 10 FRANCS.

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LEIPZIG ET BRUXELLES

BREITKOPF & HÆRTEL, ÉDITEURS.

1886.



J.-N. LEMMENS

**ŒUVRES MUSICALES INÉDITES.**

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*TOUS DROITS RÉSERVÉS.*  
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# TABLE.

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## I. Messes.

1. Messe en <i>fa</i> , pour deux voix de soprani . . . . .	pag. 1
2. Messe en <i>si</i> ♯, pour deux voix d'hommes . . . . .	» 25
3. Messe en <i>sol</i> mineur, pour trois voix d'hommes . . . . .	» 56

## II. Motets.

1. <i>Ave Maria</i> , solo pour soprano . . . . .	pag. 138
2. <i>Ave Maria</i> , solo pour mezzo-soprano . . . . .	» 140
3. <i>Ave verum</i> , solo pour voix de basse . . . . .	» 143
4. <i>Tota pulchra</i> , duo pour soprano et alto . . . . .	» 145

## III. Salut.

1. <i>Tantum ergo</i> , pour quatre voix d'hommes . . . . .	pag. 149
2. <i>Ave verum</i> , pour quatre voix d'hommes . . . . .	» 155
3. <i>O sanctissima</i> , pour quatre voix d'hommes . . . . .	» 163
4. <i>Ave Maria</i> , pour quatre voix d'hommes . . . . .	» 173

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# M e s s e

en fa

pour deux voix de soprani.

## Kyrie.

Animato.

1<sup>er</sup> Soprano. *p* Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son,

2<sup>d</sup> Soprano. *p* Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son,

Orgue ou Harmonium. *p*

e-lei-son. Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son, e-lei-

e-lei-son. Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son, e-lei-

son. Chri - ste, e - leison, e - lei - son. Chri - ste, e - leison, e - lei - son.

son. Chri - ste, e - leison, e - lei - son. Chri - ste, e - leison, e - lei - son.

*p* Ky - ri - e, e - leison, Ky - ri - e, e - leison, Ky - ri - e, e - lei - son, e - lei - son, e - lei - son.

*p* Ky - ri - e, e - leison, Ky - ri - e, e - leison, Ky - ri - e, e - lei - son, e - lei - son.

*p* Ky - ri - e, e - leison, Ky - ri - e, e - leison, Ky - ri - e, e - lei - son, e - lei - son.

## Gloria in excelsis.

Allegro.

\*Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-

bus bo-næ vo-lun-ta-tis. Laudamus te. Be-ne-di-cimus te. Ad-o-ramus

bus bo-næ vo-lun-ta-tis. Laudamus te. Be-ne-di-cimus te. Ad-o-ramus

\* Les voix peuvent omettre les quatre premières mesures, mais l'orgue doit les jouer.

te. Glo-ri - fi - ca - mus te. *p* Gra - ti - as a - gi - mus ti - bi pro - pter

te. Glo-ri - fi - ca - mus te. *p* Gra - ti - as a - gi - mus ti - bi

*p*

ma - gnam glo - ri - am tu - am. *mf* Do - mi - ne De - us, Rex cœ -

pro - pter ma - gnam glo - ri - am tu - am. *mf* Do - mi - ne De - us, Rex cœ -

*mf*

le . stis, De . us Pa . ter o . mni . po . tens. Do . mi . ne Fi . li

le . stis, De . us Pa . ter o . mni . po . tens. Do . mi . ne Fi . li

u . . ni . ge . ni . te, Je . su Chri . ste, Je . su Chri . ste. Do . mi . ne

u . . ni . ge . ni . te, Je . su Chri . ste, Je . su Chri . ste. Do . mi . ne

De . us, A . gnus De . i, Fi . li . us Pa . . tris.

De . us, A . gnus De . i, Fi . li . us Pa . . tris.

*rall.*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The tempo marking 'rall.' is placed above the final measure of the piano part.

Più lento.

*p* Qui tol . lis pec . ca . ta mun . . di,

*p* mi . se . re . . re, mi . se .

Detailed description: This system continues the musical score with a slower tempo. It includes two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some rests in the left hand. The lyrics are spread across the vocal staves.

Qui tol - lis pec - ca - ta mun - - di,  
re - re no - bis. sus - ci - pe de - pre - ca - ti - o - nem

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

Qui se - des ad dex - teram Pa - - tris,  
no - - stram. mi - se - re - - re, mi - se -

This system contains the second two vocal lines and the piano accompaniment. The vocal lines continue the melody from the first system. The piano accompaniment continues with similar rhythmic patterns and harmonic support. The key signature and time signature remain consistent with the first system.

Tempo I.

Quo-ni-am tu so-lus san-

re-re no-bis, mi-se-re-re no-bis. Quo-ni-am tu so-lus san-

*f* *rall.* *f*

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano part is in the left hand, with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first vocal line starts with a rest, followed by the lyrics 'Quo-ni-am tu so-lus san-'. The second vocal line starts with the lyrics 're-re no-bis, mi-se-re-re no-bis.' and then continues with 'Quo-ni-am tu so-lus san-'. The piano accompaniment provides harmonic support, with a prominent bass line and chords in the right hand. Dynamics include *f* (forte) and *rall.* (rallentando).

ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

*p* *cresc.* *p* *cresc.* *p* *cresc.*

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal lines continue with the lyrics 'ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,'. The piano part continues with the accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).



Je - su, Je - su Chri - - ste. Cum san - cto Spi - ri - tu, in glo - ri - a

Je - su, Je - su Chri - - ste. Cum san - cto Spi - ri - tu, in glo - ri - a

*f* *dim.* *f* *f* *dim.* *f*

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "Je - su, Je - su Chri - - ste. Cum san - cto Spi - ri - tu, in glo - ri - a". The bottom staff is the piano accompaniment in G major, 3/4 time. Dynamics include *f* (forte), *dim.* (diminuendo), and *f* (forte) in both vocal and piano parts.

De - i Pa - - tris. A - - - men, a - men, a - - - men. A - men.

De - i Pa - - tris. A - - - men, a - men, a - - - men. A - men.

*ff* *dim.* *ff* *dim.* *ff* *dim.* *p*

The second system also consists of three staves. The top two staves are vocal lines in G major, with lyrics: "De - i Pa - - tris. A - - - men, a - men, a - - - men. A - men." The bottom staff is the piano accompaniment in G major, 3/4 time. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano) in both vocal and piano parts.

## Credo.

Allegro moderato.

\* Cre-do in u-num De - - um. Patrem o-mni-po - ten - tem, fa - cto-rem cœ-li et

Cre-do in u-num De - - um. Patrem o-mni-po - ten - tem, fa - cto-rem cœ-li et

ter - ræ, vi - si - bi - li - um o - mni-um, et in - vi - si - bi - li - um. Et in u-num

ter - ræ, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

\* Les voix peuvent omettre les quatre premières mesures, mais l'orgue doit les jouer.

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex

Et in u - num Do - mi - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni - tum.

The first system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex". The middle staff is a second vocal line with lyrics: "Et in u - num Do - mi - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni - tum." The bottom staff is a piano accompaniment with treble and bass clefs.

Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o,

Et ex Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o,

The second system consists of three staves. The top staff is a vocal line with lyrics: "Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o,". The middle staff is a second vocal line with lyrics: "Et ex Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o,". The bottom staff is a piano accompaniment with treble and bass clefs. The system includes a key signature change to G major (one sharp) and a time signature change to 2/4.

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - - ni - tum non fa - ctum,

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - - ni - tum non fa - ctum,

con - substan - ti - a - lem Pa - tri: per quem o - mnia fa - cta sunt. Qui

consubstan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt.

pro - pter nos ho - mi - nes, et propter no - stram sa - lu - tem, de - scen - dit de coe - lis.

Qui propter nos ho - mi - nes, et propter no - stram sa - lu - tem, de - scen - dit de coe - lis.

*f*

*dim.*

Detailed description: This system contains three staves. The top two staves are vocal lines in a single melodic line. The bottom two staves are piano accompaniment. The music is in a minor key with a common time signature. The vocal lines feature a melodic line with some grace notes and a steady accompaniment. The piano part has a more complex texture with chords and moving lines. Dynamics include *f* (forte) and *dim.* (diminuendo).

Poco più lento. *pp sostenuto*

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma -

*pp*

Detailed description: This system contains three staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The tempo is marked 'Poco più lento' and the dynamics are 'pp sostenuto'. The music is in a minor key with a common time signature. The vocal lines are more sparse, with long rests. The piano part features a rich, sustained texture with many chords and moving lines. Dynamics include *pp* (pianissimo).

ri - a, Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus

The first system consists of three staves. The top staff is a vocal line in G minor (one flat) with lyrics: "ri - a, Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus". The middle staff is a vocal line with rests. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

est.

*pp* Più mosso. *cresc.* *poco accel.*

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -

The second system consists of three staves. The top staff is a vocal line with lyrics: "est. Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -". The middle staff is a vocal line with rests. The bottom staff is a piano accompaniment with chords and moving lines in both hands. Performance markings include *pp* Più mosso., *cresc.*, and *poco accel.*

la - to pas - sus, et - se - pul - tus est.

*rit.* *dim.*

*f* *rit.* *dim.*

## Allegro assai.

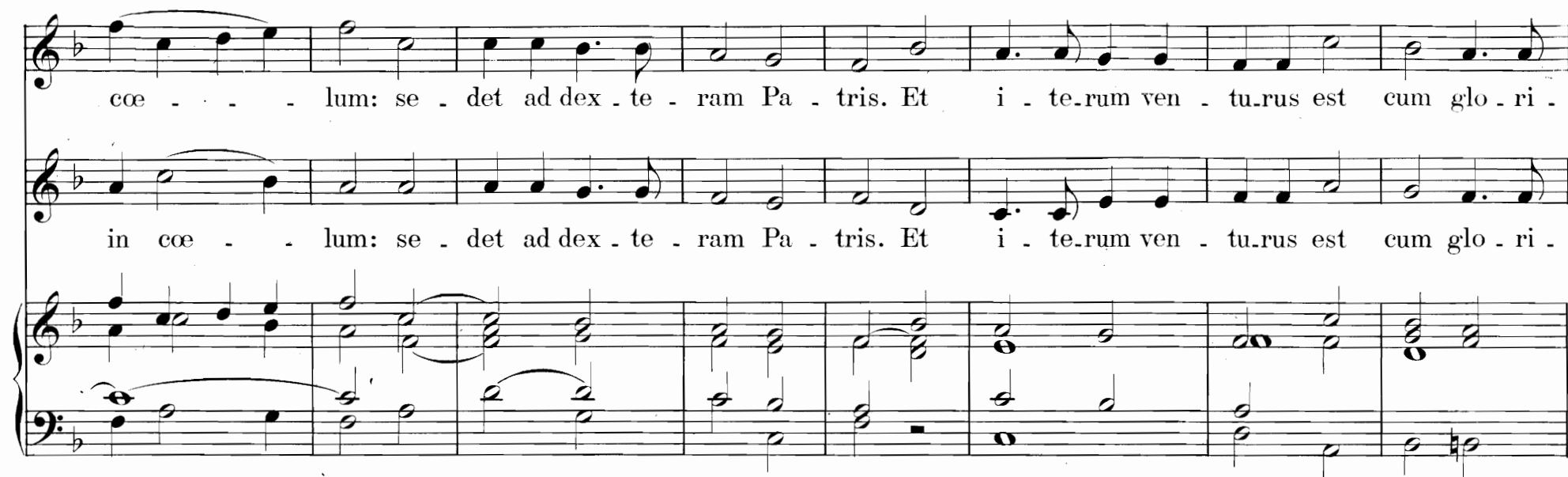
Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit

*f* *p* *f*

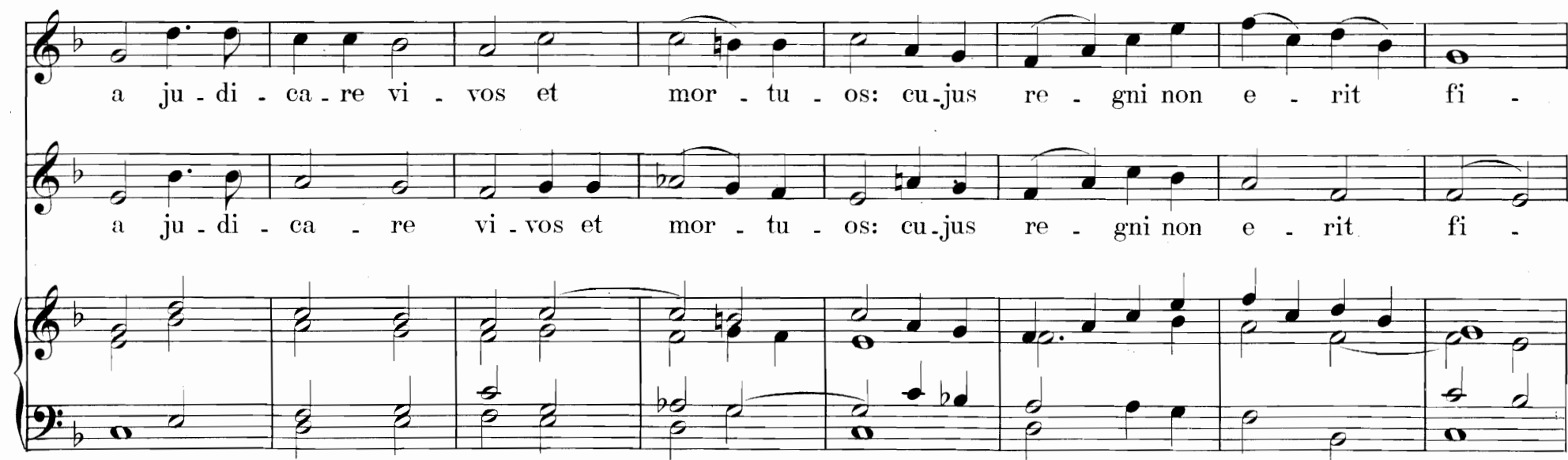
*f* *p* *f*

*f* *p* *f*



coe . . . lum: se . det ad dex . te . ram Pa . tris. Et i . te . rum ven . tu . rus est cum glo . ri .

in coe . . . lum: se . det ad dex . te . ram Pa . tris. Et i . te . rum ven . tu . rus est cum glo . ri .



a ju . di . ca . re vi . vos et mor . tu . os: cu . jus re . gni non e . rit fi .

a ju . di . ca . re vi . vos et mor . tu . os: cu . jus re . gni non e . rit fi .



nis. Et in Spi-ritum san-ctum, Do-mi-num et vi-vi-fi-can-tem: qui ex

nis.

Pa-tre Fi-li-o-que pro-ce-dit.

Qui cum Pa-tre et Fi-li-o si-mul ad-o-

ra . . tur, et con— glori - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

The first system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "ra . . tur, et con— glori - fi - ca - tur: qui lo - cu - tus est per Pro - phe -". The middle staff is a vocal line with a treble clef and a key signature of one flat, continuing the melody. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat, featuring chords and melodic lines.

Et u - nam, san - ctam, ca - tho - li - cam, Con - fi - te - or u - num ba -  
 tas. et a - posto - li - cam Ec - cle - si - am. Con - fi - te - or

The second system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, starting with a *mf* dynamic marking. It contains the lyrics "Et u - nam, san - ctam, ca - tho - li - cam, Con - fi - te - or u - num ba -". The middle staff is a vocal line with a treble clef and a key signature of one flat, continuing the melody with *mf* dynamic markings. It contains the lyrics "tas. et a - posto - li - cam Ec - cle - si - am. Con - fi - te - or". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat, featuring chords and melodic lines with *mf* dynamic markings.

*rall.* *p* a tempo

pti.sma in re.mis.si . o.nem pecca . to . rum. Et ex . pe . cto re . sur . re . cti . o . nem

*rall.* *p*

u . num ba . ptis.ma in re . mis . si . o . nem pec . ca . to . rum. Et ex . pe . cto re . sur . re . cti . o . nem

*rall.* *p*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. Dynamics include *rall.* and *p*. The key signature has one flat (B-flat).

*rall.* *f* a tempo *ff*

mor . tu . o . rum. Et vi . tam ven . tu . ri sæ . cu . li. A . . . . men.

*rall.* *f* *ff*

mor . tu . o . rum. Et vi . tam ven . tu . ri sæ . cu . li. A . . . . men.

*rall.* *f* *ff*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. Dynamics include *rall.*, *f*, and *ff*. The key signature has one flat (B-flat).

# Sanctus.

Moderato sostenuto.

The musical score is arranged in three systems. The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts begin with a rest, followed by the lyrics "San - ctus." and "San - ctus." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The second system continues the vocal parts with the lyrics "San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt" and "San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt". The piano accompaniment continues with similar melodic and bass lines. The third system shows the vocal parts with the lyrics "San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt" and "San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt". The piano accompaniment includes a section marked "Voix céleste." with a *pp* dynamic, indicating a celeste effect. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

San - ctus. San - ctus.

San - ctus. San - ctus.

San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt

San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt

San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt

San - ctus, Do - minus De - us Sa - ba - oth. Ple - ni sunt

Voix céleste.

*f* Più mosso.

coe-li, coe-li et ter-ra glo-ri-a tu-a. Ho-san-na, ho-san-na, ho-

coe-li et ter-ra, et ter-ra glo-ri-a tu-a. Ho-san-na, ho-san-

Recitativo e lento.

*rit.* *pp*

san-na in ex-cel-sis. Be-ne-dictus qui ve-nit in no-mi-ne

*rit.* na; ho-san-na in ex-cel-sis.

*rit.* *pp colla voce*

## Tempo del primo "Hosanna."

Do - mi - ni. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

*f* *rit.* *f* *rit.* *f* *rit.*

## Agnus Dei.

Adagio.

A - gnus De - i, qui tol - lis pec - ca - ta mundi,

mi - se - re - re, mi - se -

*p* *p*

*p*  
mi - se - re - re no - bis.

*sf* *p*  
re - re, mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

The first system consists of three staves. The top staff is a vocal line starting with a rest, followed by a melodic phrase for 'mi - se - re - re no - bis.' The middle staff is another vocal line starting with a rest, followed by a melodic phrase for 're - re, mi - se - re - re no - bis.' and then 'A - gnus De - i, qui tol - lis pec - ca - ta'. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

*p* *sf* *p*  
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. A - gnus

mundi,  
*p*  
mi - se - re - re no - bis.

The second system continues the vocal and piano parts. The top staff has a vocal line with a melodic phrase for 'mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.' and then 'A - gnus'. The middle staff has a vocal line with a rest, followed by a melodic phrase for 'mi - se - re - re no - bis.' The bottom staff is a piano accompaniment with chords and moving lines in both hands.

De - i, qui tol - lis pec - ca - ta mun - di,

*p* do - na no - bis, no - bis pa - cem, *sf* do - na no - bis

The first system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with the lyrics "De - i, qui tol - lis pec - ca - ta mun - di,". The second staff is another vocal line, starting with "do - na no - bis, no - bis pa - cem, do - na no - bis". It includes dynamic markings *p* (piano) and *sf* (sforzando). The third staff is a piano accompaniment in G major, featuring arpeggiated chords and melodic lines in both hands.

*p* do - na no - bis pa - cem, *pp* do - na no - bis pa - - - - - cem, *ppp* pa - cem.

*pp* pa - - - - - cem, *pp* do - na no - bis pa - - - - - cem, *ppp* pa - cem.

*rall.*

*rall.*

*ppp*

*ppp*

The second system continues the vocal and piano parts. The top vocal staff has lyrics: "*p* do - na no - bis pa - cem, *pp* do - na no - bis pa - - - - - cem, *ppp* pa - cem." The middle vocal staff has lyrics: "*pp* pa - - - - - cem, *pp* do - na no - bis pa - - - - - cem, *ppp* pa - cem." The piano accompaniment features a *rall.* (rallentando) marking. The system concludes with a double bar line.



# M e s s e

en si<sup>b</sup>

pour deux voix d'hommes,

dédiée à M. Alexandre Guilmant.

25

Andante tranquillo.

Kyrie.

Ténor. *p*  
Ky-ri - e, e - lei - son, Ky-ri - e, e - lei - son.

Basse. *p*  
Ky - ri - e, e - lei -

Orgue. *p*  
Bourdon 8 et Flûte 4.

*p*  
Ky-ri - e, e - lei - son, Ky-ri - e, e - lei -

*p*  
son, Ky-ri - e, e - lei - son. Ky-ri - e, e - lei - son, Ky-ri - e, e - lei -

son. Ky - ri - e, e - lei - son, Ky - ri - e, e - lei - son. *f* Chri - -

son. Ky - ri - e, e - lei - son, Ky - ri - e, e - lei - son. *f* Chri - - ste,

The first system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "son. Ky - ri - e, e - lei - son, Ky - ri - e, e - lei - son. Chri - -". The middle staff is a vocal line in the same key with lyrics: "son. Ky - ri - e, e - lei - son, Ky - ri - e, e - lei - son. Chri - - ste,". The bottom staff is a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. Dynamics include accents and a forte (*f*) marking.

ste, *dim.* Chri - - ste, *p* e - lei - son, e - lei - son. Chri - ste, e - lei - son, Chri -

*dim.* Chri - - ste, *p* e - lei - son, e - lei - son, e - lei - son. Chri - ste, e - lei - son,

The second system continues the vocal and piano parts. The top staff has lyrics: "ste, *dim.* Chri - - ste, *p* e - lei - son, e - lei - son. Chri - ste, e - lei - son, Chri -". The middle staff has lyrics: "*dim.* Chri - - ste, *p* e - lei - son, e - lei - son, e - lei - son. Chri - ste, e - lei - son,". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo).

ste, e - lei - son. Chri - ste, Chri - ste, e - lei - son, e - lei - son. *p* Ky - ri - e, e - lei -

e - lei - son. Chri - ste, Chri - ste, e - lei - son, e - lei - son.

*dim.* *p*

son, *p* Ky - ri - e, e - lei - son. Ky - ri - e, Ky - ri - e, e - lei -

*p* Ky - ri - e, e - lei - son, Ky - ri - e, e - lei -

son. Ky-ri - e, e-lei - son. Ky-ri - e, e - lei - son, e -

son. Ky-ri - e, e-lei - son. Ky - ri - e, e - lei - son, e -

*p*

*p*

*tr*

*pp* *ppp*

lei - son, e - lei - son. Ky-ri - e, e - lei-son, e - lei - son.

*pp* *ppp*

lei - son, e - lei - son. Ky-ri - e, e - lei-son, e - lei - son.

*dim.* *ppp* *marc.*

## Gloria in excelsis.

Allegro.

The musical score is written in G minor (one flat) and common time (C). It consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

*f* \*Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. *p* Et in ter - ra pax ho - mi - ni -

*f* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.

*f* bus Lau - da - mus te. Be - ne - di - ci - mus

*p* bo - nœ vo - lun - ta - tis. *f* Lau - da - mus te. Be - ne - di - ci - mus

\* Les voix peuvent omettre les quatre premières mesures, mais l'orgue doit les jouer.

te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus

te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a B-flat major key signature. The piano part features a steady accompaniment of chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

te, glo - ri - fi - ca - mus te. *p* Gra - ti - as a - gi - mus ti - bi propter magnam

te, glo - ri - fi - ca - mus te.

The second system continues the vocal and piano parts. The vocal lines include the lyrics "te, glo - ri - fi - ca - mus te." and "Gra - ti - as a - gi - mus ti - bi propter magnam". The piano accompaniment provides harmonic support with various chordal textures and melodic lines. Dynamics include *p* (piano).

glo - riam tu . am, glo - ri - am tu - am.

*p* Do - mi - ne De - us, Rex cœ - le - stis, Rex cœ - le - stis, De - us Pa - ter,

The first system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics 'glo - riam tu . am, glo - ri - am tu - am.' The middle staff is a vocal line in the same key with lyrics 'Do - mi - ne De - us, Rex cœ - le - stis, Rex cœ - le - stis, De - us Pa - ter,' starting with a piano (*p*) dynamic. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

*f* Do - mi - ne Fi - li u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te,

*cresc.* Pa - ter o - mni - po - tens. *f* Do - mi - ne, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni - ge - ni - te,

The second system consists of three staves. The top staff is a vocal line in G major with lyrics 'Do - mi - ne Fi - li u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te,' starting with a forte (*f*) dynamic. The middle staff is a vocal line with lyrics 'Pa - ter o - mni - po - tens. Do - mi - ne, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni - ge - ni - te,' featuring a crescendo (*cresc.*) and a forte (*f*) dynamic. The bottom staff is a piano accompaniment with chords and moving lines in both hands, also featuring a crescendo (*cresc.*) and a forte (*f*) dynamic.

Je - su, Je - su, Je - su Chri - ste. Do - mi - ne, Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

Je - su, Je - su, Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

*p* *f*

Fi - li - us Pa - tris, A - gnus De - i, Fi - li - us Pa - tris. **Andante.**

Fi - li - us Pa - tris, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

*p* *f* *p*



mi - se - re .

ca - ta, pec.ca.ta mun - di, pec.ca.ta mun - di, pec.ca.ta mun - di,

Récit.

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest and then has a short phrase starting with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bottom line is a vocal line in bass clef with the same key signature. It starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a melodic line. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with some sustained notes. Dynamics include *p* (piano) and *Récit.* (recitativo).

re, mi - se - re - re no - bis, mi - se - re . . re no - bis, mi - se - re . . re no - bis, mi - se - re . .

mi - se -

*mf* *f* *p*

*cresc.* *f* *f* *p*

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with a key signature of two flats. It features a melodic line with dynamics *mf*, *f*, and *p*. The bottom line is a vocal line in bass clef with a key signature of two flats, starting with a rest and then having a short phrase starting with a quarter note G2, followed by quarter notes A2 and B2, and a dotted quarter note C3. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with some sustained notes. Dynamics include *mf*, *f*, *p*, and *cresc.* (crescendo).

re, mi-se-re - - re, mi-se-re - - - re no - bis.

re-re, mi-se - re-re, mi-se - re-re. Qui tol - lis pec - ca - ta, pec.ca.ta mun - di,

*f* *f* *p*

sus.ci-pe de-pre - ca-ti.o-nem no - stram,de-preca - ti - o - nem

qui tol - lis pec.ca.ta mun - di, Qui

*p* *cresc.* *f* *f*

Récit.

*p* *cresc.* *f*

nostram.

se - des ad dex-te-ram, ad dex - te-ram Pa - tris, qui se - des, qui se - des ad dex-te-ram

mi-se-re - re, mi-se-re - re, mi-se-re - re no - bis, mi-se-re - re no - bis, mi-se-re - re

Pa - tris, mi-se-

Récit.

*p* *cresc.* *f* *sf* *sf* *p*

re, mi-se-re - - re, mi-se-re - - re no - bis, mi-se-re-re no - bis.

re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re no - - bis.

## Tempo I.

Quo-ni-am tu so-lus, tu so-lus san-ctus. Tu so-lus Do-mi-nus.

Quo-ni-am tu so-lus, tu so-lus san-ctus. Tu so-lus Do-mi-nus.

Tu so-lus Al - tis - si-mus, Je - su Chri - ste, Je - su Chri - ste. Cum san-cto  
 Tu so-lus Al - tis - si-mus, Je - su Chri - ste, Je - su Chri - ste. Cum san-cto

This system contains the first two systems of the musical score. The top two staves are vocal lines (soprano and bass) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature has two flats (B-flat and E-flat).

. Spi - ri - tu, in glo - ri - a De - i Patris. A - - - men, a - men, a - men. A - men.  
 Spi - ri - tu, in glo - ri - a De - i Patris. A - - - men, a - men, a - men. A - men.

This system contains the second two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature has two flats (B-flat and E-flat).

## Credo.

Animato.

*mezza voce*

Pa-trem o - mni - po - ten - tem, fa - cto - rem coe - li et

*mezza voce*

Cre - do in u - num De - um. Pa - trem o - mni - po - ten - tem, fa - cto - rem coe -

8 et 4 pieds.

*p*

ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

um. Et in u-num Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-

um. Et in u-num Do-mi-num Je-sum Chri-stum, Fi-li-um De-

The first system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major). The middle staff is a vocal line in the same key. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a steady bass line and chords that support the vocal melody.

tum. Et ex Pa-tre na-tum an-te o-mni-a sæ-cu-la. De-um de

i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te o-mni-a sæ-cu-la.

The second system also consists of three staves. The top staff is a vocal line. The middle staff is a vocal line. The bottom staff is a piano accompaniment. The piano part continues with harmonic support for the vocal lines, including some chordal textures and a consistent bass line.

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni -

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge -

The first system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat). The lyrics are: "De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni -". The middle staff is a vocal line in the same key signature with lyrics: "De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge -". The bottom staff is a piano accompaniment in G major, featuring chords and melodic lines in both hands.

tum non fa - ctum, con - substan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui

- ni - tum non factum, con - substan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui

The second system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat). The lyrics are: "tum non fa - ctum, con - substan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui". The middle staff is a vocal line in the same key signature with lyrics: "- ni - tum non factum, con - substan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui". The bottom staff is a piano accompaniment in G major, featuring chords and melodic lines in both hands.



pro-pter nos ho - mi - nes, et pro-pter no-stram sa - lu - tem, de - scen - dit de coe -

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem, de - scen - dit de coe -

*p.*

Più lento.

*pp*

lis. Et in - car - na - tus est de

lis.

*poco rit.*

*dim.*

*pp*

Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne:

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne:". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and melodic lines.

et ho - mo fa - ctus est.

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o

*pp* *string. e cresc.* *cresc.*

The second system also consists of three staves. The top staff is a vocal line in treble clef with the lyrics "et ho - mo fa - ctus est." and "Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o". The middle staff is a bass line in bass clef with the lyrics "Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o". It includes dynamic markings *pp* and *string. e cresc.*. The bottom staff is a piano accompaniment in grand staff, including the *cresc.* marking.

Musical score for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/2. The lyrics are: "Pi - la - to pas - sus, et se - pul - tus est." The piano part includes dynamic markings *dim.* and *rall.*

Musical score for the second system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (Bb) and the time signature is 4/2. The lyrics are: "Et resur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -". The piano part includes dynamic markings *f* and *ff*. The tempo marking *Animato.* is placed above the first staff.

scen . dit in cœ . lum: se . det ad dex . te . ram Pa . tris.

*ff* *mf*

Et a . scen . dit in cœ . lum: se . det ad dex . te . ram Pa . tris. Et i . te . rum ven .

*mf*

Pédale. *mf*

Et i . terum ven . tu . rusest cum glo . ri .

tu . rusest cum glo . ri . a

*mf*

*ff*  
a ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non  
*ff*  
ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non  
*ff*  
*ff*

e - rit fi - nis.  
e - rit fi - nis. Et in Spi - ritum sanctum, Do - minum et vi - vi - fi - can - .  
*p*  
*p*

*p*

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

tem: Qui cum Pa - tre et Fi - li -

si - mul ad - o - ra - tur, qui lo - cu - tus est

o et con - glo - ri - fi - ca - tur:

per Pro - phe - tas. *dim.* Confi - te - or u - num ba -  
*f* *dim.*  
 Et u - nam, sanctam, ca - tho - li - cam et a - posto - li - cam Ec - cle - si - am. Confi - te -

*f* *dim.*

*dim.* *p* *poco rit.* *p* a tempo  
 pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex -  
*dim.* *p*  
 or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

*dim.* *poco rit.* *pp* a tempo

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et

Et ex - pecto re - sur - re - cti - o - nem mor - tu - o - rum.

vi - tam ven - tu - ri sae - cu - li. A - men, a - men, a - men. A - men.

Et vi - tam ven - tu - ri sae - cu - li. A - men, a - men. A - men.



## Sanctus.

Adagio.

*mf*

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth,

*mf*

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth,

*Più mosso.*

De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra glo - ri - a, glo - ri - a

De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra

tu - a, glo - ri - a, glo - ri - a tu - a. Ho - san - na, ho - san - na in ex - cel - sis.

glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a. Ho - san - na, ho - san - na in ex - cel - sis.

## Benedictus.

Andante sostenuto.

Be - ne - di - ctus qui ve - nit in no - mi - ne, in

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, qui ve - nit in no - mi -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, qui ve - nit in no - mi -". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The music continues with similar rhythmic patterns and melodic lines.

ne, in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit in

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "ne, in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit in". The piano accompaniment includes a *rit.* (ritardando) marking followed by *a tempo* and a *pp* marking. The music ends with a *colla parte* instruction and a *pp* dynamic marking.

## Allegro.

*cresc.* no - mi - ne Do - mi - ni. *ff* Ho - - - san - na, ho - san - na in ex - cel - sis.

Ho - - - san - na, ho - san - na in ex - cel - sis.

*cresc.* *ff*

## Agnus Dei.

## Andante sostenuto.

*p* mi - se - re - re no - bis. *mf* A - gnus

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

*p* *mf*

De - i, qui tol - lis pec - ca - ta mun - di, A - gnus  
mi - se - re - re no - bis. A - gnus

*mf* *f*

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a G minor key. The first vocal line (soprano) has lyrics 'De - i, qui tol - lis pec - ca - ta mun - di,' followed by a rest and then 'A - gnus'. The second vocal line (bass) has lyrics 'mi - se - re - re no - bis.' followed by a rest and then 'A - gnus'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *mf* and *f*.

De - i, qui tol - lis pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di.

*poco rit.*

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal lines are in a G minor key. The first vocal line (soprano) has lyrics 'De - i, qui tol - lis pec - ca - ta mun - di.' The second vocal line (bass) has lyrics 'De - i, qui tol - lis pec - ca - ta mun - di.' The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a *poco rit.* marking at the end.

## Andante tranquillo.

*p*

Do - na no - bis pa - cem, do - na no - bis pa - cem,

*p*

Do - na

do - na no - bis pa - cem, no - bis pa - cem, do - na no - bis pa -

no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -

This system contains the first two systems of the musical score. The top system consists of a vocal line (treble clef) and a piano line (bass clef). The vocal line has lyrics: "cem, do - na no - bis pa - - cem, do - na no - bis pa - -". The piano line has lyrics: "cem, do - na no - bis pa - - cem, do - na no - bis pa - -". The piano part features a melodic line in the right hand with a trill (tr) and a bass line with sustained chords. Dynamics include *p* (piano) and *pp* (pianissimo).

This system contains the next two systems of the musical score. The top system consists of a vocal line (treble clef) and a piano line (bass clef). The vocal line has lyrics: "cem, do - na no - bis pa - cem, no - bis pa - - cem." The piano line has lyrics: "cem. do - na no - bis pa - cem, do - na no - bis pa - - cem." The piano part features a melodic line in the right hand with a *dim.* (diminuendo) marking and a bass line with sustained chords. Dynamics include *pp* (pianissimo).

**M e s s e**  
 en sol mineur  
 pour trois voix d'hommes,  
 dédiée à M. Charles-Marie Widor.

Kyrie.

**Moderato.** *p* **Tutti.**

**Ténors.**  
 Ky - ri - e, e - lei - son. Ky - ri -

**Barytons.**  
 Ky - ri - e, e - lei - son. Ky - ri -

**Basses.**  
 Ky - ri - e, e - lei - son. Ky - ri -

**Orgue.** *p*

**Pédale.**



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "e, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son, e - lei - son." The piano part features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in several places.

*f*

e, e - lei - son, e - lei - son, e - lei - son, e -

e, e - lei - son, e - lei - son. *f* Ky - ri - e, e - lei -

*f* e, e - lei - son. Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son, e -

lei - - - son. *p* **Tutti.** Chri - ste, e - lei - son, Chri - ste, Chri -

son. *p* **Solo.** Chri - ste, e - lei - son. *p* **Solo.** Chri - ste, e - lei - son.

lei - - - son. *p* **Solo.** Chri - ste, e - lei - son. *p* **Solo.** Chri - ste, e - lei - son.

lei - - - son. Chri - ste, e - lei - son. Chri - ste, e - lei - son.

ste, Chri-ste, e - lei - son, e - lei - son, e - lei - son, Chri - ste, e - lei -

Chri - ste, Chri - ste, e - lei - son, e - lei - son, e - lei -

Chri - ste, Chri - ste, Chri - ste, Chri - ste, e - lei -

son,Christe, e - lei - son, e - lei - son. Chri - ste,Christe, e - lei - son. Chri -

son,Christe, e - lei - son, e - lei - son. Chri - ste,Christe, e - lei - son. Chri -

son,Christe, e - lei - son, e - lei - son. Chri - ste,Christe, e - lei - son. Chri -

*pp*

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *pp* (pianissimo) dynamic marking. The lyrics are: "son,Christe, e - lei - son, e - lei - son. Chri - ste,Christe, e - lei - son. Chri -". The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo) for the vocal parts, and *pp* for the piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a *pp* (pianissimo) dynamic marking.

ste, Christe, e - lei - son, e - lei - son. *f* Chri - ste, Christe, e - lei - son. Chri -

ste, Christe, e - lei - son, e - lei - son. *f* Christe, e - lei - son, e - lei - son. Chri - ste,

ste. Christe, e - lei - son, e - lei - son. *f* Chri - ste. Christe, e - lei - son, e - lei - son.

*cresc.* *f*

ste, e - lei - son, e - lei - son. Ky - ri - e, e - lei - son.

*dim.* *p* *p*

e - lei - son. Chri - ste, e - lei - son. Ky - ri - e, e - lei - son.

*dim.* *p* *p*

e - lei - son. Chri - ste, e - lei - son. Ky - ri - e, e - lei - son.

*dim.* *p* *p*

*dim.* *p*

Ky - ri - e, e - lei - son, e - lei - son.

Ky - ri - e, e - lei - son, e - lei - son.

Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son.

*f*

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano part is in grand staff. The lyrics are 'Kyrie eleison' repeated. The piano accompaniment includes a prominent melodic line in the right hand with a long slur and a fortissimo (*f*) dynamic marking.

Musical score for three voices and piano. The score is in G minor (one flat) and 4/4 time. The lyrics are: Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

The score consists of four staves:

- Staff 1 (Soprano):** Starts with a rest, then begins with a forte (*f*) dynamic. The melody features a descending line with a half note on 'son' and a quarter note on 'e'. It concludes with a *dim.* (diminuendo) marking.
- Staff 2 (Alto):** Begins with a forte (*f*) dynamic. The melody is similar to the soprano part but includes a half note on 'son' and a quarter note on 'e'. It concludes with a *dim.* marking.
- Staff 3 (Bass):** Begins with a forte (*f*) dynamic. The melody is similar to the other voices. It concludes with a *dim.* marking.
- Staff 4 (Piano):** Accompanying piano part. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. It concludes with a *dim.* marking.



*poco rall.*  
*pp*

lei . . son. Ky . . ri . e, e . lei . . son.

*pp*

lei . . son. Ky . . ri . e, e . lei . . son.

*pp*

lei . . son. Ky . . ri . e, e . lei . . son.

*pp* *poco rall.*

## Gloria in excelsis.

Allegro.

The musical score is written in G major (one sharp) and common time (C). It consists of three vocal staves and a piano accompaniment. The tempo is marked 'Allegro'. The first vocal staff begins with a dynamic marking of *f* and includes an asterisked instruction: *\* )* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. Et in ter - ra pax ho - . The second and third vocal staves follow with the same lyrics, starting with *f* and *p* dynamics respectively. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand, with dynamics ranging from *f* to *p*.

*f* *\* )* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. Et in ter - ra pax ho -

*f* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. Et in ter - ra pax ho -

*f* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. Et in ter - ra

*\* )* Les voix peuvent omettre les quatre premières mesures, mais l'orgue doit les jouer.

mi - ni - bus bo - nae, bo - nae vo - lun - ta - tis. *f* Lau - da - mus te.

mi - ni - bus bo - nae vo - lun - ta - tis. *f* Lau - da - mus te.

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. *f* Be - ne - di - ci - mus

Be-ne-di-ci-mus te. Glo-ri-fi-ca-mus te, glo-ri-fi-

Be-ne-di-ci-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus

te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus

te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus



ca - mus, glo-ri - fi - ca - mus, glo-ri - fi - ca - mus te, glo-ri - fi -



te, glo - ri - fi - ca - mus te, glo-ri - fi - ca - mus te, glo-ri - fi -



te, glo-ri - fi - ca - mus, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus,



ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus  
 ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus  
 glo - ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

Musical score for a vocal piece with piano accompaniment. The score is in G major and 4/4 time. It features three vocal staves and a piano accompaniment with grand staff notation. The lyrics are: "ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus glo - ri - fi - ca - mus, glo - ri - fi - ca - mus".

te. Do - - - - - mi - ne

te. Gra - ti - as a - gi - mus ti - bi propter ma - gnam glo - ri - am tu - am.

te. Gra - ti - as a - gi - mus ti - bi propter ma - gnam glo - ri - am tu - am.

*p*

*p*

De . . . . us, Rex coe . le . stis. Do . mi . ne, Do . mi . ne

Do . mi . ne De . us, Rex coe . le . stis, Rex coe . le . stis. Do . mi . ne, Do . mi . ne

Do . mi . ne De . us, Rex coe . le . stis, Rex coe . le . stis.

Do . mi . ne De . us, Rex coe . le . stis, Rex coe . le . stis.



De . us, Rex cœ . le . stis, De . us Pa . ter o . mni . po . tens,

De . us, Rex cœ . le . stis, De . us Pa . ter o . mni . po . tens,

Pa . . . . . ter o . mni . po . tens, De . us Pa . ter o .

*cresc.* *f*

De . us Pa . ter o . mni . po . tens, De . us Pa . ter o . mni . po . tens, Pa . ter o . mni . po .

De . us Pa . ter o . mni . po . tens, De . us Pa . ter o . mni . po . tens, Pa . ter o . mni . po .

mni . po . tens, De . us Pa . ter o . mni . po . tens, De . us Pa . ter o . mni . po . tens,

The musical score consists of four systems. The first three systems are for voices: the top staff is the Soprano part, the middle staff is the Alto part, and the bottom staff is the Bass part. The lyrics are printed below each staff. The fourth system is for piano accompaniment, featuring a grand staff with a treble and bass clef. The piano part includes chords and single notes in both hands. The key signature is one sharp (F#) and one flat (Bb), and the time signature is 4/4.

tens, De . us Pa . ter o . mni . po . tens. Do . mi . ne Fi . li u . ni . ge . ni . te,

tens, De . us Pa . ter o . mni . po . tens. Do . mi . ne Fi . li

Pa . ter o . mni . po . tens, De . us Pa . ter o . mni . po . tens. Do . mi . ne Fi . li

Piano accompaniment for the hymn, featuring treble and bass clefs with chords and melodic lines.

Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chri-ste. Do-mi-ne De-us,

u-ni-ge-ni-te, Je-su Chri-ste. Do-mi-ne

u-ni-ge-ni-te, Je-su Chri-ste. Do-mi-ne

u-ni-ge-ni-te, Je-su Chri-ste. Do-mi-ne

Agnus De.i, Agnus De.i, Fi.li.us, Fi.li.us Pa. tris.

De.us, Agnus De.i, Fi.li.us Pa. tris.

De.us, A.gnus De.i, Fi.li.us Pa. tris.

*rall.  
dim.*

Segue: "Qui tollis.,,

## Qui tollis.

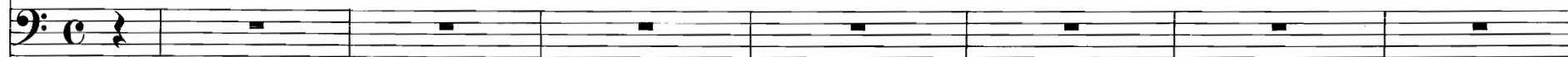
Moderato sostenuto.

*p* Solo.

mi - se - re-re, mi - se - re-re, mi - se - re-re no -

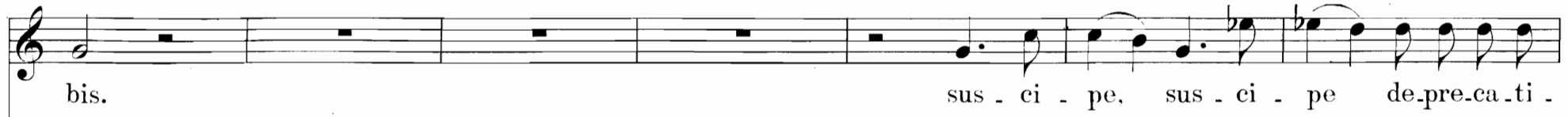


Qui tol-lis pec - ca-ta, pec - ca - ta mun - di,



*pp*

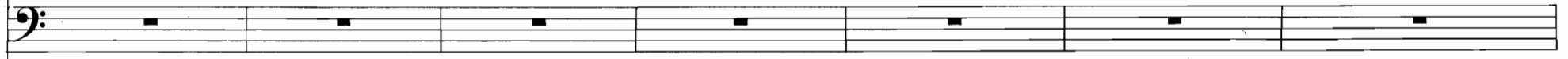
8 p. *pp*



bis. sus - ci - pe, sus - ci - pe de-pre-ca-ti -



Qui tol-lis pec - ca - ta, pec - ca - ta mun - di,



*cresc.*  
16 p.

o - nem no - - - stram.

*Tutti.* *f* Qui se - des ad dex - te - ram Pa - tris, *Solo.* *p* mi - se - re - re no - bis. *Tutti.* *f* Qui

*Tutti.* *f* Qui se - des ad dex - te - ram Pa - tris, *Solo.* *p* mi - se - re - re, *Tutti.* *f* Qui

*f* *Tutti.* Qui se - des ad dex - te - ram Pa - tris, *Tutti.* *f* Qui



*p Solo.*  
se . des ad dex . te . ram Pa . tris, mi . se . re . re, mi . se . re . re,

*p Solo.*  
se . des ad dex . te . ram Pa . tris, mi . se . re . re, mi . se . re . re,

*p Solo.*  
se . des ad dex . te . ram Pa . tris, mi . se . re . re, mi . se .

*pp*

mi . se . re . re,      mi . se . re . re,      mi . se . re . re,      mi . se . re . re no .

mi . se . re . re,      mi . se . re . re,      mi . se . re . re      no . bis, no .

re . re,      mi . se . re . re,      mi . se . re . re,      mi . se . re . re      no . bis, no .

*cresc.*

bis, mi - se - re - re no - bis, *pp* mi - se - re - re,  
 bis, mi - se - re - re no - bis, *pp* mi - se - re - re,  
 bis, mi - se - re - re no - bis, *pp* mi - se - re - re, mi - se -

bis, mi - se - re - re no - bis, mi - se - re - re, mi - se -

bis, mi - se - re - re no - bis, mi - se - re - re, mi - se -

*rall.*

mi . se . re . re no . bis, mi . se . re . re no . bis.

*rall.*

mi . se . re . re, mi . se . re . re no . bis, mi . se . re . . . re no . . . bis.

*rall.*

re . re, mi . se . re . re no . bis, mi . se . re . . . re no . . . bis.

*rall.*

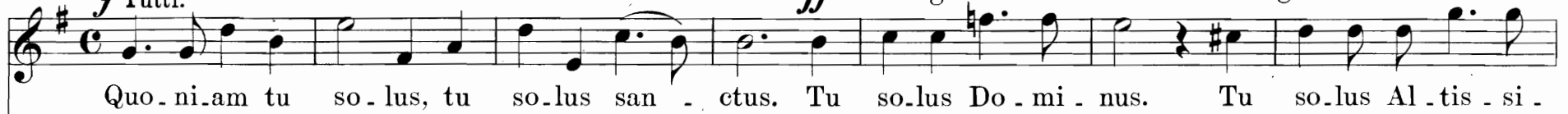
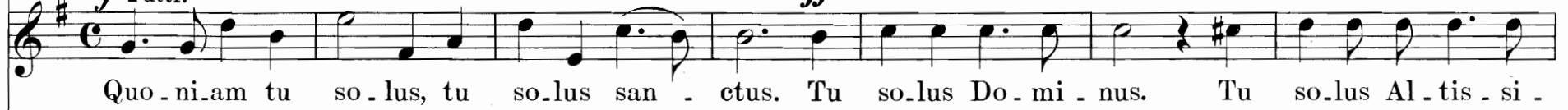
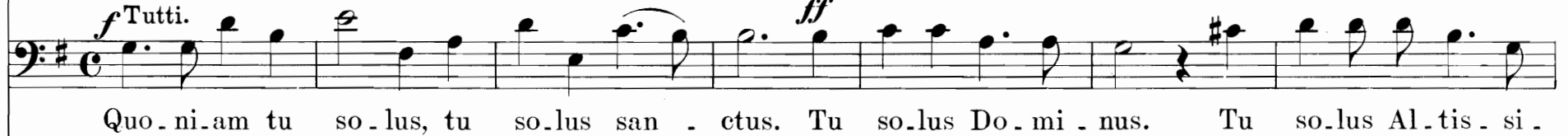
Segue: "Quoniam.."

## Quoniam tu solus sanctus.

Allegro.

*f* Tutti.*ff* slargando

slargando molto

*f* Tutti.*ff**f* Tutti.*ff*

*f* *ff*

*dim.* **Allegro.**

mus, Je - su Chri - ste, Je - su Chri - ste.

*dim.*

mus, Je - su Chri - ste, Je - su Chri - ste.

*dim.* **f**

mus. Je - su Chri - ste, Je - su Chri - ste. Cum san - cto Spi - ri - tu, in glo - ri - a De - i Pa -

*dim.* **f**

*f*  
 Cum san-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i, in

*f*  
 Cum san-cto Spi-ri-tu, in

tris, in glo-ri-a, in glo-ri-a De-i Pa-tris, Pa-tris.

glo - ri - a De - i Pa - tris, Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i, in glo - ri - a De - i Pa -

Cum san - cto Spi - ri - tu, in glo - ri - a De - i Pa -



in glo-ri-a De-i, in glo-ri-a, in glo-ri-a De-i Pa-

tris. Cum san-cto Spi-ri-tu, in glo-ri-a De-

tris, in glo-ri-a De-i Pa-tris. Cum san-cto Spi-ri-tu, in glo-ri-

tris, in glo-ri-a De-i Pa-tris. Cum san-cto Spi-ri-tu, in glo-ri-

...tris, De . . i Pa . tris, in glo-ri-a De . i Pa-tris. Cum san - cto,

i Pa . tris, De . i Pa-tris, in glo - ri - a. Cum san - cto, cum

a De . . i Pa . tris, Pa-tris, in glo - ri - a. Cum san - cto Spi - ri - tu, cum san -

cum san - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in  
 san - cto, cum san - cto Spi - ri - tu, in glo - ri - a, in glo - ri -  
 eto Spi - ri - tu. in glo - ri - a, in glo - ri - a De - i Pa - tris. Cum

glo - ri - a De - i Pa - tris. A - men, a - men.

a, in glo - ri - a, in glo - ri - a, in glo - ri - a De - i Pa - tris. A - men, a - men.

san - cto Spi - ri - tu, in glo - ri - a, in glo - ri - a De - i Pa - tris. A - men, a - men.

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The lyrics are: 'glo - ri - a De - i Pa - tris. A - men, a - men.' for the first voice; 'a, in glo - ri - a, in glo - ri - a, in glo - ri - a De - i Pa - tris. A - men, a - men.' for the second voice; and 'san - cto Spi - ri - tu, in glo - ri - a, in glo - ri - a De - i Pa - tris. A - men, a - men.' for the third voice.

## Credo.

Andante con moto.

*Poco recitando.**mf*

Cre - do in u - num De - um. Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

*mf*

Cre - do in u - num De - um. Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

*mf*

Cre - do in u - num De - um. Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

Récit. Anches.

Montre 8.  
Bourdon 8.  
Flûte 8.

*mf*

Flûtes 8 et 16.

a tempo  
*p*

ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u - num Domi -

ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u - num Domi -

ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et ia u - num Domi -

Grand Orgue.

*p*



num Je . sum Chri-stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te



num Je - sum Chri-stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te



num Je - sum Chri-stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te



Piano accompaniment for the hymn, consisting of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The separate bass staff contains a simple bass line with rests.

o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um

o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um

o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um

Ped. ad libitum.



ve . rum de De . o ve . ro. Ge . ni . tum non fa . ctum, con . sub . stan . ti . a . lem Pa . tri: per

ve . rum de De . o ve . ro. Ge . ni . tum non fa . ctum, con . sub . stan . ti . a . lem Pa . tri: per

ve . rum de De . o ve . ro. Ge . ni . tum non fa . ctum, con . sub . stan . ti . a . lem Pa . tri:

quem o-mni-a fa-cta sunt, per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter  
 quem o-mni-a fa-cta sunt, per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter  
 per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter

*p*  
*p*  
*marcato*  
*p*  
 Récit.  
 Grand Orgue.  
*p*  
 Ped. obbligato.



no - stram sa - lu - tem, de - scen - dit de coe - lis.



no - stram sa - lu - tem, de - scen - dit de coe - lis, de - scen - dit de coe - lis.



no - stram sa - lu - tem, de - scen - dit de coe - lis, de - scen - dit de coe - lis.

Récit.



no - stram sa - lu - tem, de - scen - dit de coe - lis, de - scen - dit de coe - lis.

Segue: "Et incarnatus est.,

## Et incarnatus est.

**Ténor solo.** *Lento.* *p*

Et in - car - na - tus est de Spi - ri - tu san - cto,

**Récit. Voix céleste.** *pp*

**Pédale.** 8 pieds.

et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a, Ma - ri - a

Ténor solo.

Poco stringendo.

Vir-gi-ne, ex Ma-ri-a Vir-gi-ne: et ho-mo fa-ctus est.

Barytons.

Basses.

Tutti.

Cru-ci-fi-xus

*cresc.* *mf*

Ajoutez un  
16 pieds.

*f* Tutti.

Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus

*f* Tutti.

Cru - ci - fi - xus e - ti - am pro no - bis.

e - ti - am pro no - bis.

*cresc. poco a poco*

e . ti . am pro no . bis.

*ff*  
Cru . ci . fi . xus e . ti . am pro no . bis: sub Pon . ti . o Pi . la . to

*ff*  
Cru . ci . fi . xus e . ti . am pro no . bis: sub Pon . ti . o Pi . la . to

Récit. Trompette.

*sf* *sf* *sf* *sf* *sf* *dim.*

## Ténor solo. Tempo I.

*f rit.* *p*

pas - sus, et se - pul - tus est, et se - pul - tus est, pas - sus, et se -

Récit. Voix céleste.

*f* *pp*

*dim. e rit.*

Violoncelle.

*pp*

*Tutti* *ppp* *morendo*

pul - tus est. Pas - sus, pas - sus, et se - pul - tus est.

*morendo* *rall.*

Récit.

Otez le 16 pieds.

Segue: "Et resurrexit.."



## Et resurrexit.

*Allegro.*

*Tutti. pp*

Et re-sur-re .

*Tutti. pp*

Et re-sur-re-xit, re-sur-re .

*Tutti. pp*

Et re-sur-re-xit, et re-sur-re .

*Trompettes.*

*f*

*pp*

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems of staves. The first three systems are vocal parts: Soprano (top), Alto (middle), and Bass (bottom). The fourth system is for Trompettes (trumpets), with a grand staff (treble and bass clefs). The vocal parts begin with rests for the first four measures, then enter in the fifth measure. The Soprano part has lyrics 'Et re-sur-re .', the Alto 'Et re-sur-re-xit, re-sur-re .', and the Bass 'Et re-sur-re-xit, et re-sur-re .'. The Trompettes part starts with a forte (*f*) dynamic and a rhythmic pattern of eighth notes, then transitions to a piano (*pp*) dynamic with a long, sweeping melodic line in the final measures. There are fermatas over the notes in the fifth measure of each vocal part.

Musical score for page 106, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four systems of staves.

**System 1 (Vocal):**

- Staff 1 (Soprano): *xit.* Et re-sur-re.
- Staff 2 (Alto): *xit.* Et re-sur-re-xit, re-sur-re.
- Staff 3 (Bass): *xit.* Et re-sur-re-xit, et re-sur-re.

**System 2 (Piano):**

- Staff 4 (Trompettes): *Trompettes.* (Trombones part)
- Staff 5 (Piano): *p* (Piano part)
- Staff 6 (Bass): (Bass line)

The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The vocal lines are in G major, and the piano accompaniment is in G major. The key signature is one sharp (F#). The time signature is 4/4. The score is for a vocal ensemble (Soprano, Alto, Bass) and piano accompaniment (Trombones, Piano, Bass).

The musical score consists of five systems of staves. The first three systems are vocal lines in a B-flat major key signature. The first system has lyrics "xit." and "Et re-sur-re-xit," with a *cresc.* marking. The second system has lyrics "xit." and "Et re-sur-re-xit, et re-sur-" with *p* and *cresc.* markings. The third system has lyrics "xit." and "Et re-sur-re-xit, et re-sur-re-xit, re-sur-" with *p* and *sem - - pre* markings. The fourth system is for Trompettes, with a *f* marking and *cresc.* marking. The fifth system is a bass line with a *p* marking and *sem - - pre* marking. The score includes various musical notations such as rests, notes, and dynamic markings.

xit. Et re-sur-re-xit, *cresc.*

xit. Et re-sur-re-xit, et re-sur- *p cresc.*

xit. Et re-sur-re-xit, et re-sur-re-xit, re-sur- *p sem - - pre*

Trompettes. *f cresc.*

*p sem - - pre*

The image shows a musical score for three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are marked with *cresc.* and *ff*.

**Vocal Parts:**

- Soprano:** et re-sur-re-xit, et re-sur-re-xit ter-ti-a di-e, et re-sur-
- Alto:** re-xit, et re-sur-re-xit, et re-sur-re-xit ter-ti-a di-e, et re-sur-
- Bass:** re-xit, et re-sur-re-xit, et re-sur-re-xit ter-ti-a di-e, et re-sur-

**Piano Accompaniment:**

- The piano part features a steady eighth-note accompaniment in the right hand and a sustained bass line in the left hand.
- The bass line includes the lyrics: *cre - - scen - do* and *ff*.

The score is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment, showing a change in dynamics to *ff* and a shift in the bass line.



re\_xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a



re\_xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a



re\_xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a di-e, et re-sur-re-xit ter-ti-a



di . e, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum, in  
 di . e, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum, in  
 di . e, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum, in

Musical score for three voices and piano accompaniment. The top three staves are vocal parts (Soprano, Alto, Bass) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

coe . lum: se . . det ad dex . te . ram Pa . tris. Et a . scen . dit in coe . lum, in coe . lum: se .

coe . lum: se . . det ad dex . te . ram Pa . tris. Et a . scen . dit in coe . lum, in coe . lum: se .

coe . lum: se . . det ad dex . te . ram Pa . tris. Et a . scen . dit in coe . lum, in coe . lum:

coe . lum: se . . det ad dex . te . ram Pa . tris. Et a . scen . dit in coe . lum, in coe . lum:

*ff* *m.v.*  
 det ad dex.te.ram Pa . tris. Et i . te.rum ven . tu.rus est cum glo . ri.a, cum glo . ri.a ju.di.

*ff*  
 det ad dex.te.ram Pa . tris. Et i . te.rum ven . tu.rus est cum glo . ri.a, cum glo . ri . a

*ff*  
 se . det ad dex . te . ram Pa . tris. Et i . te . rum ven . tu . rus est cum glo . ri . a, cum glo . ri . a

*ff* Trompettes.  
*ff* Tromba.



ca-re vi-vos et mor-tu-os, ju-di-ca-re vi-vos et mor-tu-os: cu-jus

*p* ju-di-ca-re, ju-di-ca-re,

*p* ju-di-ca-re, ju-di-ca-re,

*p* *f*

Récit. Anches.

16 pieds.

re . . gni non e . rit fi . nis, re . gni non e . rit fi . . nis. *Recitando.*  
*p* Et in Spi . ri . tum

cu . jus re . . gni, re . gni, re . gni non e . rit fi . . nis. *f* *p* Et in Spi . ri . tum

cu . jus re . gni non e . rit fi . nis, non e . rit fi . nis. *f* *p* Et in Spi . ri . tum

*p*

sanctum, Do.mi.num et vi.vi.fi.can.tem: qui ex Pa.tre Fi.li.o.que pro.ce.dit.

sanctum, Do.mi.num et vi.vi.fi.can.tem: qui ex Pa.tre Fi.li.o.que pro.ce.dit.

sanctum, Do.mi.num et vi.vi.fi.can.tem: qui ex Pa.tre Fi.li.o.que pro.ce.dit.

Piano accompaniment for the hymn, featuring a grand staff with treble and bass clefs. The music is in a minor key and consists of several measures of accompaniment.

*cresc.*  
 qui lo -

*cresc.*  
 Qui cum Pa - tre et Fi - li - o et con - glo - ri - fi - ca - tur:

*cresc.*  
 si - mul ad - o - ra - tur,

*cresc.*  
 cre - scen - do po - co a

*a tempo*

*p*

cu - tus est per Pro - phe - tas. Con -

*p*

Et u - nam, sanctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

*p*

Et u - nam, sanctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

*po - co* *f*

*Solo.*

*p*

fi - te - or u - num ba - pti - sma.

*dim.*  
Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca -

*dim.*  
fi - te - or u - num ba - pti - sma, con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca -

*dim.* *pp*

Et ex - pe - cto re-sur-re-cti - o - nem mor-tu -

to - rum. Et ex - pe - cto re-sur-re-cti - o - nem mor-tu - o -

to - rum. Et ex - pe - cto re-sur-re-cti - o - nem mor-tu - o - rum, mor-tu -

o - rum. Et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men, a - men. A - men.

o - rum. Et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men, a - men. A - men.

o - rum. Et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men, a - men. A - men.



## Sanctus.

*Largo. pp*

San - ctus, San - ctus, San - ctus, Dominus Deus Sabaoth, Dominus Deus Sa - ba - oth.

*pp*

San - ctus, San - ctus, San - ctus, Dominus Deus Sabaoth, Dominus Deus Sa - ba - oth.

*pp*

San - ctus, San - ctus, San - ctus, Dominus Deus Sabaoth, Dominus Deus Sa - ba - oth.

*Récit. Trompette 8.*

*pp*

*Récit.*

Grand Orgue.  
Bourdon 8.

*pp*

Pédale.  
Bourdon 8, 16 et 32.

*ff* Quasi recitando.



Ple-ni sunt coe-li et ter-ra glo-ri-a, glo-ri-a tu - a, ple-ni sunt coe-li et ter-ra glo - ri-a tu - a.



Ple-ni sunt coe-li et ter-ra glo-ri-a, glo-ri-a tu - a, ple-ni sunt coe-li et ter-ra glo-ri-a tu - a.



Ple-ni sunt coe-li et ter-ra glo-ri-a, glo-ri-a tu - a, ple-ni sunt coe-li et ter-ra glo - ri-a tu - a.

Fonds.

*ff*

*pp* Flûte 8.

Fonds.

*ppp*




Ho-san-na in ex-cel - sis, in ex-cel - sis.

*ppp*




Ho-san-na in ex-cel - sis, in ex-cel - sis.

*ppp*



Ho-san-na in ex - cel - sis, in ex-cel - sis.



Récit. Voix céleste.

*pp*



Ho-san-na in ex-cel - sis, in ex-cel - sis,

Ho-san-na in ex-cel - sis, in ex-cel - sis,

Ho-san-na in ex - cel - sis, in ex-cel - sis,

The musical score is written in G minor (one flat) and 4/4 time. It consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment is written in grand staff (treble and bass clefs). The piano part features a dense, rhythmic texture in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a harmonic foundation with sustained chords and occasional melodic lines. The lyrics are: 'Ho-san-na in ex-cel - sis, in ex-cel - sis,'.

in ex\_cel . . sis, in ex\_cel . . sis.

in ex\_cel . . sis, in ex\_cel . . sis.

in ex\_cel . sis, in ex\_cel . . sis.

*Récit.*

*tr*

*Orage.*

12

Detailed description: This is a page of a musical score, page 125. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a minor key and sing the phrase "in ex\_cel . . sis,". The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is divided into two systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system continues the piano accompaniment, featuring a trill (tr) and a section marked "Orage." with a fermata over a sequence of 12 notes. The tempo or mood is indicated as "Récit." (Recitativo).

## Benedictus.

*Andante cantabile.*

*Solo. dolce*

*cresc.*

Be - ne - di - ctus qui ve - nit, qui ve - nit in

*Solo. dolce*

*cresc.*

Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in

no - mi - ne, in no - mi - ne Do - mi - ni. *Solo. dolce* Be - ne -

Be - ne - di - ctus qui ve - nit,

no - mi - ne, in no - mi - ne Do - mi - ni.

*cresc.* *p*

di - ctus qui ve - nit, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

*cresc.* *p*

be - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

*cresc.* *p*

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

ni, qui ve - nit in *cresc.* no - mi - ne, in *cresc.* no - mi - ne Do - mi -  
 ni, qui ve - nit in *cresc.* no - mi - ne, in *cresc.* no - mi - ne Do - mi -  
 ni, qui ve - nit in *cresc.* no - mi - ne, in *cresc.* no - mi - ne Do - mi -

*Lento. pp* ni, in no - mi - ne Do - mi - ni. *Allegro. Quasi recitando. Tutti. ff* Ho - san - na in ex - cel - sis, ho -  
*pp* ni, in no - mi - ne Do - mi - ni. *Tutti. ff* Ho - san - na in ex - cel - sis, ho -  
*pp* ni, Do - mi - ni. *Tutti. ff* Ho - san - na in ex - cel - sis, ho -

*rit.* san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.  
*rit.* san - na, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.  
*rit.* san - na, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

## Agnus Dei.

Andante assai. Solo. *p* *cresc.*

A . gnus De . i, A . gnus De . i, qui tol . lis pec . ca . ta, pec . ca . ta mun .

*p* *cresc.*

8 pieds. *p*



*Tutti.*  
*p* *mf* *Solo.*  
*p*

di, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis. A - gnus De-i, A - gnus

*Tutti.*  
*p* *mf*

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

*Tutti.*  
*p* *mf*

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

*p* *mf* *p*

De-i, qui tol-lis pec-ca-ta, pec-ca-ta mundi, mi-se-re-re, mi-se-re-re, mi-se-re-re

mi-se-re-re, mi-se-re-re, mi-se-re-re

mi-se-re-re, mi-se-re-re, mi-se-re-re

*Tutti.*  
*p* *mf*

*Tutti.*  
*p* *mf*

*Tutti.*  
*p* *mf*

*p* *mf*

Solo.  
Risoluto.

*rall.*

no.bis. A - gnus De.i, qui tol.lis peccata mundi, qui tol.lis pec.ca.ta, pec.ca.ta mun di.

no.bis.

no.bis.

*rall.*

Segue: "Dona nobis pacem.,,"

## Dona nobis pacem.

Animato.

Tutti.

*pp*

Do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis, no - bis pa -

Tutti.

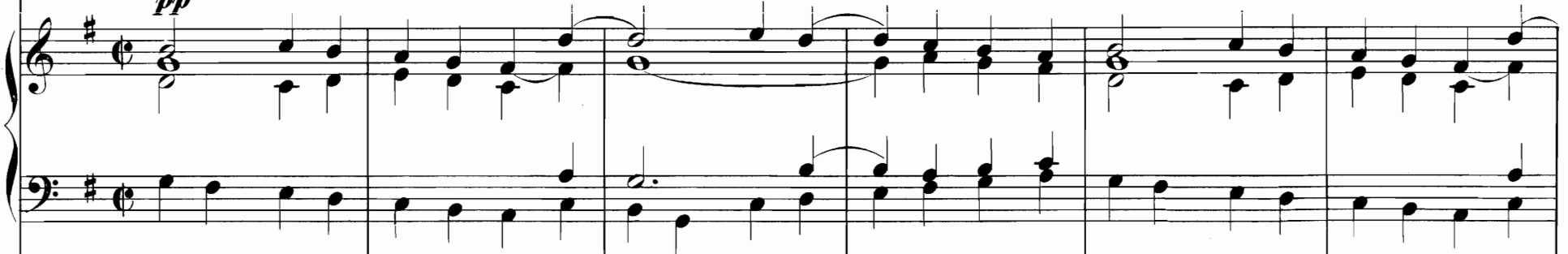
*pp*

Do - na no - bis, no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na no - bis, no - bis pa - cem,

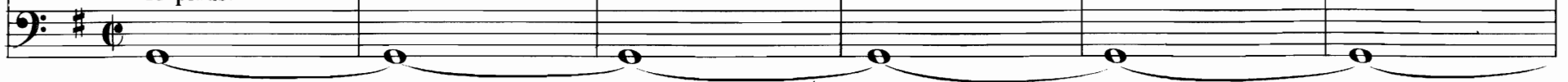
Tutti.

*pp*

Do - na no - bis, no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na no - bis, no - bis pa - cem,

*pp*

16 pieds.



cem, no-bis pa - cem. Do - na no-bis pa-cem, do - na no-bis pa - cem, do - na

do - na no-bis pa - cem. Do - na no-bis pa-cem, do - na no-bis pa - cem, do - na no-bis,

do - na no-bis pa - cem. Do - na no-bis, no-bis pa-cem, do - na, do - na no-bis pa - cem, do - na no-bis,

*cresc.*

no-bis pa-cem, do-na no-bis pa-cem. Do-na no-bis, no-bis pa-cem, do-na no-bis pa-cem,

no-bis pa-cem, do-na no-bis pa-cem. Do-na no-bis pa-cem, pa-cem, do-na no-bis, no-bis pa-cem,

no-bis pa-cem, do-na no-bis pa-cem. Do-na no-bis pa-cem, pa-cem, do-na no-bis, no-bis pa-cem,

no-bis pa-cem, do-na no-bis pa-cem. Do-na no-bis pa-cem, pa-cem, do-na no-bis, no-bis pa-cem,

do - na no-bis, no-bis pa - cem, no-bis pa - cem. *f* Do - na no-bis pa-cem, do - na

do - na no-bis, no-bis pa-cem, do - na no-bis pa - cem. *f* Do - na no-bis pa-cem, do - na

do-na no-bis, no-bis pa-cem, do-na no-bis pa - cem. *f* Do-na, do-na no-bis pa-cem, do-na, do-na

*f*

*f*

*ff* slargando

no - bis pa - cem, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem. Do - na no - bis,

*ff*

no - bis pa - cem, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem. Do - na no - bis,

*ff*

no - bis pa - cem, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem. Do - na no - bis,

*ff*

*ff*

The musical score consists of five systems. The first three systems are for three voices: Soprano (top), Alto (middle), and Bass (bottom). Each system includes a vocal line with lyrics and a piano accompaniment line. The piano accompaniment is written in two staves (treble and bass clef). The lyrics are: 'no - bis pa - cem, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem. Do - na no - bis,'. The score includes dynamic markings such as *ff* (fortissimo) and *slargando* (ritardando). The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.



*ff* slargando molto

Lento.



no - bis pa - cem, do - na, do - na no - bis pa - cem. Do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

*ff*



no - bis pa - cem, do - na, do - na no - bis pa - cem. Do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

*ff*



no - bis pa - cem, do - na, do - na no - bis pa - cem. Do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

# Quatre Motets.

## 1.-Ave Maria.

Solo pour soprano.

Andante. *p*

Orgue. *p* Violoncelle. Gambe.

A - ve, Ma-ri-a, a - ve, Ma-ri-a,

gra - ti-a ple-na: Do - mi-nus te - cum: be - ne-di-cta tu in mu-li-e-ri-

bus, in mu-li-e - ri - bus, be-ne-di-cta tu. Et be-ne-di-ctus, be-ne-di - ctus, et be-ne - di-ctus, be-ne-di -

*cresc.*

*cresc.*

*p*

ctus fru-ctus ven-tris tu-i, Je-sus. *p* San-cta Ma-ri-a, Ma-ter

*cresc.* *p*

De-i, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis pec-ca-to-ri-bus, nunc et in ho-ra

*stringendo* *f.* *rit. dim.* *pp*

*stringendo* *f* *rit. dim.* *pp*

*Animato.* *f* *rit.* *rit. dim.* *p* *rall.*

mor-tis no-stræ, nunc et in ho-ra mor-tis no-stræ, nunc et in ho-ra mor-tis no-stræ. A-men.

*f* *rit.* *rit. dim.* *p* *rall.* *pp*

## 2.-Ave Maria.

Solo pour mezzo-soprano.

Andante sostenuto.

*p*

A - ve, a - ve, a - ve, Ma - ri - a, gra - ti - a ple - na:

*p*

Do - mi - nus te - cum: be - ne - di - cta tu, be - ne - di - cta tu, be - ne -

*cresc.*

di - cta tu in mu - li - e - ri - bus, in mu - li - e - ri - bus, in mu - li - e - ri - bus.

*cresc.*

Orgue.

*pp*

Et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus, Je - sus,

*pp*

Je - sus, Je - sus. San - - cta Ma - ri - - a, Ma - - ter, Ma - ter

*cresc.*

*f* De - i, o - ra pro no - bis *p* pec - ca - to - ri - bus,

*f* *dim.* *p* *pp*

*pp*

nunc et in ho - ra mor - tis no - - stræ, nunc et in ho - ra

*cresc.*

mor - tis, in ho - ra mor - tis no - - stræ, nunc et in ho - ra mor - tis

*cresc.*

*dim.* *rall.*

no - - stræ. A - - - men, a - - - men, a - - - men.

*dim.* *rall.*

## 3.-Ave verum.

Solo pour voix de basse.

Andante.

Orgue.

*p*

A - ve ve - rum cor - pus na - tum Ex Ma - ri - a Vir - gi - ne. Ve - re

pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne, in cru - ce pro

ho - mi - ne. *f* Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui - ne.

E - sto no - bis prae - gu - sta - tum Mor - tis in ex - a - mi - ne. *p*

cle - mens! O pi - e! O dul - cis Je - su, Je - su, Fi - li Ma - ri - æ, Fi - li Ma - ri - *cresc.*

æ, Fi - li Ma - ri - æ, Ma - ri - æ! *rit.*



4.-Tota pulchra.  
Duo pour soprano et alto.

Cantabile.

Orgue.

*p*  
To - ta pul - chra es, Ma - ri - a. To - ta pul - chra es, Ma -

*p*  
To - ta pul - chra es, Ma - ri - a. To - ta pul - chra es, Ma -

ri - a. Et ma - cu - la o - ri - gi - na - lis non est in te, non est in

ri - a. Et ma - cu - la o - ri - gi - na - lis non est in te, non, non est in

*Animato.*

te. Tu glo - ri - a Je - ru - sa - lem. Tu læ - ti - ti - a Is - ra - el. Tu

te. Tu glo - ri - a Je - ru - sa - lem. Tu læ - ti - ti - a Is - ra - el. Tu ho.

*stringendo*

ho - no - ri - fi - cen - ti - a po - pu - li no - stri. Tu ad - vo - ca - ta pec - ca - to - rum,

*stringendo*

no - ri - fi - cen - ti - a po - pu - li no - stri. Tu ad - vo - ca - ta pec - ca -

*cresc.*

*dim.* *rall.*

tu ad - vo - ca - ta, tu ad - vo - ca - ta pec - ca - to - rum.

*dim.* *rall.*

to - rum, tu ad - vo - ca - ta, tu ad - vo - ca - ta pec - ca - to - rum.

*dim.* *rall.*

## Tempo primo.

*p*

O Ma - ri - a, Ma - ri - a! Vir - go pru - den - tis - si - ma, o - ra, o - ra pro

*p*

O Ma - ri - a, Ma - ri - a! Vir - go pru - den - tis - si - ma, o - ra, o - ra pro

*rit.*

no - bis: in - ter - ce - de pro no - bis ad Do - mi - num Je - sum Chri - stum.

*rit.*

no - bis: in - ter - ce - de pro no - bis, pro no - bis ad Do - mi - num Je - sum Chri - stum, Je - sum Chri - stum.

*rit.*

# Salut

pour quatre voix d'hommes,

dédié à M. le Chevalier Xavier van Elewyck, de Louvain.

## 1.- Tantum ergo.

Moderato.

**1ers Ténors.**

*f* Tan . tum er . go Sa . cra . men . tum *p* Ve . ne . remur cernu . i, *f* Et an . ti . quum do . cu .

**2ds Ténors.**

*f* Tan . tum er . go Sa . cra . men . tum *p* Ve . ne . remur cernu . i, *f* Et an . ti . quum do . cu .

**Barytons.**

*f* Tan . tum er . go Sa . cra . men . tum *p* Ve . ne . remur cernu . i, *f* Et an . ti . quum do . cu .

**Basses.**

*f* Tan . tum er . go Sa . cra . men . tum *p* Ve . ne . remur cernu . i, *f* Et an . ti . quum do . cu .

**Orgue ad libitum.**

men.tum No.vo cedat ri . tu . i, No.vo ce . dat ri.tu . i.

men.tum No.vo cedat ri . tu . i, No.vo ce.dat, no.vo ce.dat ri . tu.i.

men . tum No.vo cedat ri . tu . i, No.vo ce . dat ri.tu .

men . tum No.vo cedat ri . tu . i, No.vo ce.dat, no.vo ce.dat

*mf*

*p*

Et an-ti-quum do-cu-men-tum No-vo ce-dat, ce-dat ri-tu-i. Præstet

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i. Præstet

i. Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i. Præstet

ri-tu-i, no-vo ce-dat, ce-dat ri-tu-i. Præstet fi-des,

The musical score consists of five systems. The first four systems are vocal staves with lyrics. The first system is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The fifth system is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano). The key signature has one flat (B-flat).

fi - des, præstet fi - des supple - men - tum Sen.su -

fi - des, fi - des, præstet fi - des, fi - des supple - men - tum Sen.su -

fi - des, fi - des, præstet fi - des, fi - des supple - men - tum Sen.su -

fi.des, præstet fi-des supple - mentum, præstet fi-des supple - mentum Sen.su - um, sen.su -

*cresc.* *ff* *dim.*

*cresc.* *ff* *dim.*

*cresc.* *ff* *dim.*

*cresc.* *ff* *dim.*

*cresc.* *ff* *dim.*



um de-fe.ctu . i. *f* Præstet fi-des supple . men . tum Sen-su . um de-fe.ctu . i, *p* Præstet *f*

um de . fe.ctu.i. *f* Præstet fi-des supple . men . tum Sen-su . um de-fe.ctu . i, *p* Præstet *f*

um de-fe . ctu . i. *f* Præstet fi-des supple . men . tum Sen-su . um de-fe.ctu . i, *p* Præstet *f*

um de . fe.ctu.i. *f* Præstet fi-des supple . men . tum Sen-su . um de-fe.ctu . i, *p* Præstet *f*

*f* *p* *f*

fi . des sup . ple . men . tum Sen . su . um de . fe . ctu . i . A . men , a . men .

fi . des sup . ple . men . tum Sen . su . um de . fe . ctu . i . A . men , a . men .

fi . des sup . ple . men . tum Sen . su . um de . fe . ctu . i . A . men , a . men .

fi . des sup . ple . men . tum Sen . su . um de . fe . ctu . i . A . men , a . men .

fi . des sup . ple . men . tum Sen . su . um de . fe . ctu . i . A . men , a . men .

## 2.- Ave verum.

Andante ma non troppo.

A . ve ve . rum cor . pus na . tum Ex Ma . ri . a Vir . gi .  
 A . ve ve . rum cor . pus na . tum Ex Ma . ri . a Vir . gi .  
 A . ve verum corpus na . tum Ex Ma . ri . a  
 A . ve ve . rum cor . pus na . tum Ex Ma . ri . a Vir . gi .

The score is written in D major (two sharps) and common time (C). It consists of six systems. The first two systems are vocal staves (Soprano and Alto) with lyrics. The third system is a bass line with lyrics. The fourth system is a bass line with lyrics. The fifth and sixth systems are piano accompaniment for the right and left hands, respectively. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) section.

ne. Ve-re pas-sum, im-mo-la-tum In cru-ce pro ho-mi-ne, in

ne. Ve-re pas-sum, im-mo-la-tum In cru-ce pro ho-mi-ne, in

Vir-gi ne. Ve-re pas-sum, im-mo-la-tum In cruce, in cru-ce pro ho-mi-ne, in

ne. Ve-re pas-sum, im-mo-la-tum In cruce, in cru-ce pro ho-mi-ne, in cru-

*ff*  
 cru . ce, in cru . ce pro ho . mi . ne. Cu . jus la . tus perfo . ra . tum, per . fo . ra . tum, cu . jus

*ff*  
 cru . ce, in cru . ce pro ho . mi . ne. Cu . jus la . tus perfo . ra . tum, per . fo . ra . tum, cu . jus

*ff*  
 cru . ce, in cru . ce pro ho . mi . ne. Cu . jus la . tus perfo . ra . tum,

*ff*  
 ce, in cru . ce pro ho . mi . ne. Cu . jus la . tus perfo . ra . tum,

*ff*

latus perfo . ra . tum, per . fo . ra . tum *pp* Ve . ro flu . xit san . gui . ne, ve . ro flu . xit

latus perfo . ra . tum, per . fo . ra . tum *pp* Ve . ro flu . xit san . gui . ne, ve . ro flu . xit

Cu . jus la . tus perfo . ra . tum *pp* Ve . ro flu . xit san . gui . ne, ve . ro flu . xit

Cu . jus la . tus perfo . ra . tum *pp* Ve . ro flu . xit san . gui . ne, ve . ro flu . xit

*pp*

san - gui - ne. E - sto no - bis, e - sto no - bis prae - gu - sta - tum Mortis in ex.

san - gui - ne. E - sto no - bis prae - gu - sta - tum Mor - tis,

san - gui - ne. E - sto no - bis prae - gu - sta - tum Mor - tis, mor - tis,

san - gui - ne. E - sto no - bis, no - bis prae - gu - sta - tum Mor - tis, mor - tis,

*cresc.*

*poco rall.* *pp* **Più moto.**

a . mi . ne, mor . tis in ex . a . mi . ne, in ex . a . mi . ne. O clemens! O pi . e! O dul . cis

*poco rall.* *pp*

mor . tis, mor . tis in ex . a . mi . ne. O clemens! O pi . e! O dul . cis

*poco rall.* *pp*

mor . tis, mor . tis in ex . a . mi . ne. O clemens! O dulcis.

*poco rall.* *pp*

mor . tis, mor . tis in ex . a . mi . ne. O pi . e! O

*poco rall.* *pp*



Je-su, o dul-cis Je-su, Fi-li Ma-ri-æ! O pi-e! O dulcis Je-

Je-su, o dul-cis Je-su, Fi-li Ma-ri-æ! O clemens! O dulcis Je-

o dul-cis Je-su, Je-su! O cle-mens! O pi-e! O dul-cis Je-su! O

pi-e! O dul-cis Je-su, Je-su! O cle-mens! O pi-e! O dul-cis Je-su! O

pi-e! O dul-cis Je-su, Je-su! O cle-mens! O pi-e! O dul-cis Je-su! O

Largo.

. su, Fi-li Ma-ri - æ, Je-su, Fi-li Ma-ri - æ! Fi-li Ma-ri - æ!  
 . su, Fi-li Ma-ri - æ, Je-su, Fi-li Ma-ri - æ! Fi-li Ma-ri - æ!  
 Je-su, Fi-li Ma-ri - æ, Je-su, Fi-li Ma-ri - æ! Fi-li Ma-ri - æ!  
 Je-su, Fi-li Ma-ri - æ, Je-su, Fi-li Ma-ri - æ! Fi-li Ma-ri - æ!

## 3.- O sanctissima.

Allegro con spirito.

The musical score is arranged in five systems. The first four systems are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth system is for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro con spirito'. Dynamics include *f* (forte) and *p* (piano). The lyrics are: 'O san - ctis - si - ma, O pi - is - si - ma, O san - ctis - si - ma, O pi - is - si - ma,'.

**System 1 (Soprano):** *f* O san - ctis - si - ma, O pi - is - si - ma, *p* O san - ctis - si - ma, *p* O pi - is - si - ma.

**System 2 (Alto):** *f* O san - ctis - si - ma, O pi - is - si - ma, *p* O san - ctis - si - ma, O pi - is - si - ma.

**System 3 (Tenor):** *f* O san - ctis - si - ma, O pi - is - si - ma, *p* O san - ctis - si - ma, O pi - is - si - ma.

**System 4 (Bass):** *f* O san - ctis - si - ma, O pi - is - si - ma, *p* O san - ctis - si - ma, O pi - is - si - ma.

**System 5 (Piano):** *f* *p*

Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dulcis Vir - go Ma - ri - a, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - ri - a, *cresc.*  
*p* *7* *cresc.*

Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dul . cis Vir - go, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - *cresc.*  
 Dulcis Vir - go Ma - ri - a, Vir - go Ma - ri - a, Dul - cis Vir - go Ma - ri - a, *cresc.*

*cresc.*

ri . a, Ma . ri . a, Dul . cis Vir . go, Vir . go Ma . ri . a,

ri . a, Ma . ri . a, Dul . cis Vir . go, Vir . go Ma . ri . a,

ri . a, Ma . ri . a, Dul . cis Vir . go, Vir . go Ma . ri . a.

Dulcis Vir . go Ma . ri . a, Dulcis Vir . go Ma . ri . a, Virgo Ma . ri . a,

*cresc.* *f* *p*

Dulcis Virgo Ma - ri - a, Ma - ri - a, Ma - ri - a! Ma - ter a - ma - ta, In - te - me - ra -

*cresc.* *f* *p*

Dulcis Virgo Ma - ri - a, Ma - ri - a, Ma - ri - a! Ma - ter, ma - ter, ma - ter, ma -

*cresc.* *f* *p*

Dulcis Virgo Ma - ri - a, Ma - ri - a, Ma - ri - a! Ma - ter a - ma - ta, In - te - me - ra -

*cresc.* *f* *p*

Vir - go Ma - ri - a, Ma - ri - a, Ma - ri - a! Ma - ter a - ma - ta, In - te - me - ra -

*cresc.* *f* *p*

*pp*  
 ta, O - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis. Pi - as la - crymas,

*pp*  
 ter, O - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis. Pi - as la - crymas.

*pp*  
 ta, O - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis. Pi - as la - crymas,

*pp*  
 ta, O - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis. Pi - as la - crymas,

*pp*  
 ta, O - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis. Pi - as la - crymas,

Pi . os ge . mi . tus, Pias la . crymas, Pios ge . mi . tus Au . di bo . na, pre . ca . mur,

Pi . os ge . mi . tus, Pi . as la . cry . mas, Pi . os ge . mi . tus Au . di bo . na, pre . ca . mur,

Pi . os ge . mi . tus, Pi . as la . cry . mas, Pi . os ge . mi . tus Au . di bo . na, pre . ca . mur,

Pi . os ge . mi . tus, Pi . as la . crymas, Pi . os ge . mi . tus Au . di bo . na, pre . ca . mur,

Pi . os ge . mi . tus, Pi . as la . crymas, Pi . os ge . mi . tus Au . di bo . na, pre . ca . mur,



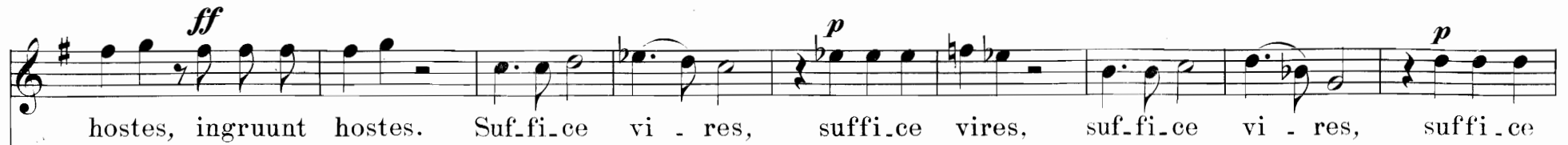
*p* *poco a poco cre - scen - do* *f*  
 preca - mur. In - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt

*p* *poco a poco cre - scen - do* *f*  
 preca - mur. In - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt

*p* *poco a poco cre - scen - do* *f*  
 preca - mur. In - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt hostes, in - gruunt

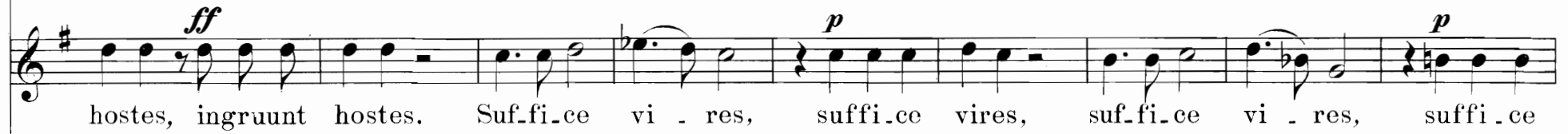
*p* *poco a poco cre - scen - do* *f*  
 preca - mur. In - gruunt ho - stes, in - gruunt ho - stes, in -

*p* *poco a poco cre - scen - do* *f*



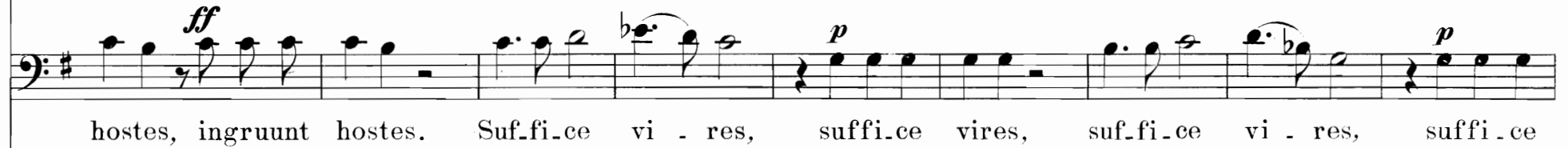
*ff* *p* *p*

hostes, ingruunt hostes. Suf-fi-ce vi-res, suffi-ce vires, suf-fi-ce vi-res, suffi-ce



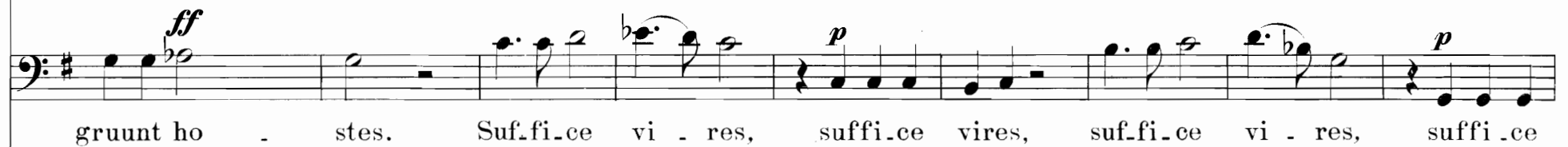
*ff* *p* *p*

hostes, ingruunt hostes. Suf-fi-ce vi-res, suffi-ce vires, suf-fi-ce vi-res, suffi-ce



*ff* *p* *p*

hostes, ingruunt hostes. Suf-fi-ce vi-res, suffi-ce vires, suf-fi-ce vi-res, suffi-ce



*ff* *p* *p*

gruumt ho-stes. Suf-fi-ce vi-res, suffi-ce vires, suf-fi-ce vi-res, suffi-ce



*ff* *ff* *p* *ff* *p*

vi-res! O-ra pro nobis, o-ra pro no-bis,

vi-res! O-ra pro nobis, o-ra pro no-bis,

vi-res, suf-fi-ce vi-res! O-ra pro nobis, o-ra pro no-bis,

vi-res, suf-fi-ce vi-res! O-ra pro no-bis, pro no-bis, o-ra, o-ra pro no-bis, o-

vi-res, suf-fi-ce vi-res! O-ra pro no-bis, o-ra pro no-bis,

vi-res, suf-fi-ce vi-res! O-ra pro no-bis, o-ra pro no-bis, o-

o - ra pro nobis, o - ra pro no - bis. O - ra pro no - bis.

o - ra pro nobis, o - ra pro no - bis, o - ra, o - ra pro no - bis.

o - ra pro nobis, o - ra pro no - bis, o - ra, o - ra pro no - bis.

ra pro no - bis, o - ra, o - ra pro no - bis. O - ra pro nobis. O - ra pro no - bis.

*p* *f* *rall.* *pp*

*p* *f* *p* *rall.* *pp*

*p* *f* *p* *rall.* *pp*

*f* *p* *rall.* *pp*

*f* *p* *rall.* *pp*

## 4.- Ave Maria.

Andantino.

*p* *cresc.*  
 A - ve, Ma - ri - a, gra - ti - a ple - na: Do - mi - nus te - cum, Do - mi - nus te - cum:

*p* *cresc.*  
 A - ve, Ma - ri - a, gra - ti - a ple - na: Do - mi - nus, Do - mi - nus te - cum:

*p* *cresc.*  
 A - ve, Ma - ri - a, gra - ti - a ple - na: Do - mi - nus te - cum, te -

*p* *cresc.*  
 A - ve, Ma - ri - a, gra - ti - a ple - na: Do - mi - nus, Do - mi - nus te - cum, te -

*p* *cresc.*

*p* *cresc.*

be-ne-di-cta tu in mu-li - e - ri-bus. be-ne-di - cta tu in mu-li - e - ri -

*p* *cresc.*

be-ne-di-cta tu in mu-li - e - ri-bus, be-ne-di - cta tu in mu - li - e - ri -

*p* *cresc.*

cum: be-ne-di-cta tu in mu-li - e - ri-bus, in mu-li - e - ri-bus,

*p* *cresc.*

cum: be-ne-di-cta tu in mu-li - e - ri-bus, in mu-li - e - ri-bus,

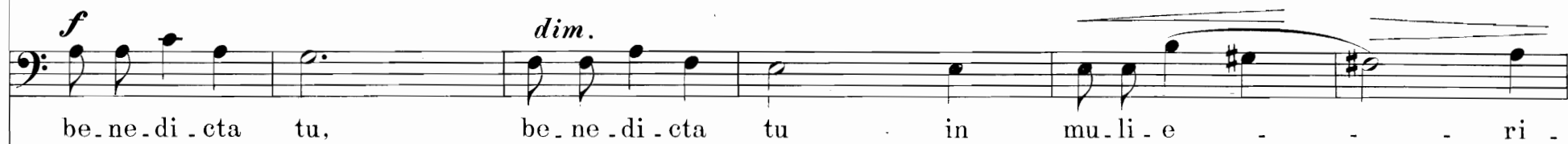
*p* *cresc.*



bus, be - ne - di - cta tu in mu - li - e - ri -



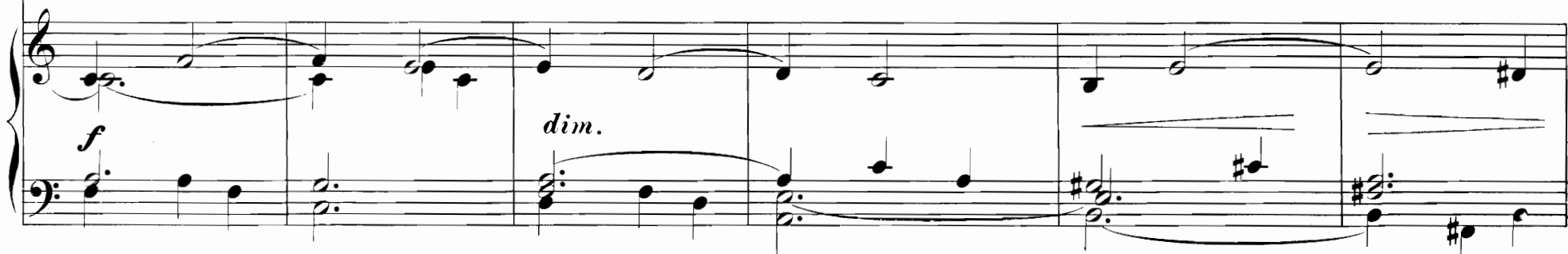
bus, be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri -



be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri -



be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri - bus, in mu - li - e - ri -



*f* *dim.*

bus. Et be-ne - dictus fru - ctus ven - tris tu - i, Je - sus.

bus. Et be-ne - dictus fru - ctus ven - tris tu - i, Je - sus.

bus. Et be-ne - dictus, et be-ne - dictus fructus ventris tu.i, Je - sus.

bus. Et be-ne - dictus, et be-ne - dictus fructus ventris tu.i, Je - sus.

bus. Et be-ne - dictus, et be-ne - dictus fructus ventris tu.i, Je - sus.



*pp* *cresc.* *p*  
 San - cta, sancta Ma - ri - a, Ma - ter De - i, Ma - ter, Ma - ter De - i, sancta Ma -

*pp* *cresc.* *p*  
 Sancta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis, Ma - ter De - i, sancta Ma -

*pp* *cresc.* *p*  
 Sancta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis peccato - ri - bus, san - cta,

*pp* *cresc.* *p*  
 Sancta Ma - ri - a, Ma - ter De - i, Ma - ter De - i, o - ra pro no - bis, san -

*pp* *cresc.* *p*

ri - a, Ma - ter De - i. o - ra pro no - bis pec - ca - to - ri - bus, o - ra pro no - bis

ri - a, Ma - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus, o - ra pro no - bis

san - cta Ma - ri - a, Mater De - i, o - ra pro no - bis pec - ca - to - ri - bus, no - bis

eta Ma - ri - a, o - ra pro no - bis pec - ca - to - ri - bus, o - ra, o - ra pro

*p poco rall.* **Più lento.** *pp* *sf* *dim.*

pecca-to - ri - bus, nunc et in ho-ra mor-tis nostræ, mor-tis nostræ. A - men.

*p poco rall.* *pp* *sf* *dim.*

pecca-to-ri - bus, nunc et in ho-ra mor-tis nostræ, mor-tis no-stræ. A - men.

*p poco rall.* *pp* *sf* *dim.*

pecca-to-ri - bus, nunc et in hora, ho - ra mortis no - stræ. A - men.

*p poco rall.* *pp* *sf* *dim.*

no - bis, nunc et in hora, ho - ra mortis no - stræ. A - men.

*poco rall.* *p* *pp* *sf* *dim.*

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